Garret Longhopper
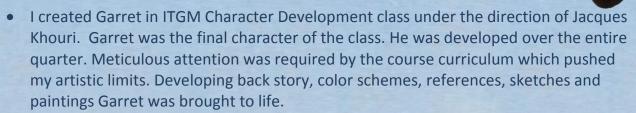
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IGTM 710- Character Development Winter 2015
Professor Jacques Khouri

- I created Garret in ITGM Character Development class under the direction of Jacques Khouri. Garret was the final character of the class. He was developed over the entire quarter. Meticulous attention was required by the course curriculum which pushed my artistic limits. Developing back story, color schemes, references, sketches and paintings Garret was brought to life.
- When considering the color scheme I looked at old vintage signs from the 1950s and before. Garret was to have a nostalgic presence through the use of old farmer clothing, and faded reds and blues. His back story was already started from a book written by my mother-in-law. I took Garret's jovial personality and created clothing that would reflect the farmer type that he is, but with issues like his ends of his shirt and pants are loose and drag behind him, so he always has to pull his sleeves up.
- Through many sketches I finally rested on the look for Garret. I even approached the design utilizing Zbrush and doing concept sculpting. Looking at pictures of Abraham Lincoln he became an inspiration for me.
- After fleshing out the design in pencil and paper I used Photoshop to color pick from photos of vintage signs. Painting over one of the pictures I established skin tone, and clothing rendering. I chose the skin inspired from grass; Garret spends lots of time in the grass and it made sense from a natural/survival standpoint that he would blend in, plus many grasshoppers I have caught are green.
- In sculpting I use a more modern workflow that Disney uses, which is to start in the sculpting package (Zbrush) and to consider topology later after the final look is established. Once the overall sculpt was finished I painted the skin in Zbrush.
- Retopologizing the mesh in Modo was the next step; I used reference of wireframes from popular animated movies like Bolt, and The Tale of Despereaux to guide me towards solving the facial shape.
- UV's, texture baking all happened in Modo, and final texture paint was done in Photoshop. While Garret has nostalgic feel, I did not want him looking dirty. I kept him clean with little to no dirt on his clothing. After the modeling and texturing was done, I chose to rig him to accomplish some lively poses. The rigging was not a requirement. Final Renders for the class were done in real time renderer Marmoset Toolbag.